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## THE LETTERS OF RICHARD WAGNER.

BY FR. NIECKS.

Two collections of letters by Wagner are now in print. The first of them, published in 1887, contains the Wagner-Liszt correspondence, which extends from 1841 to 1861; or rather, let us say, from 1848 to 1861, for of the seven preceding years there are only three more or less formal letters from Wagner and none from Liszt. The second collection, published in 1889, contains Wagner's letters to three of his Dresden friends—the violinist and writer on music Theodor Uhlig, the chorus-master Wilhelm Fischer, and the comedian and designer of costumes Ferdinand Heine. The letters in this volume like those in the two earlier volumes begin in 1841, but they extend to 1868. These dates so nakedly stated give, however, a wrong impression. After some letters addressed to Fischer and Heine in 1841 and the early part of 1842, that is, before the performance of *Rienzi* (October 20, 1842) and Wagner's appointment as *Capellmeister* at Dresden, the correspondence with these friends ceases almost entirely for six or seven years. It is resumed after Wagner's flight from Germany in consequence of his participation in the Dresden insurrection (May, 1849). Then begins also his correspondence with Uhlig, who dies in the first days of 1853. Fischer lives six years longer, the last letter to him being dated March 10, 1859. The remaining years to 1868 bring only two more letters, one written in Paris on July 10, 1859, another at Munich on March 28, 1868.

These notes show that there is room for other collections, which in the course of time will no doubt make their appearance. The period before 1842 and that from 1860 to 1883 are still mere *vacua*. And how full of interest they are!—the former including Wagner's experiences as *Capellmeister* at Magdeburg and Riga, his miserable, disappointing stay in Paris, and his first great achievements as a poet and composer, *Rienzi* and *The Flying Dutchman*; the latter including the stage productions of his most advanced works, the composition of his last dramas, his connection with the King of Bavaria, the realisation of the Bayreuth theatre, &c. While the still existing letters of the earliest period may be supposed to be few, we may confidently presume that it is different with

those of a later time, when he had risen into fame. Even the years 1849-1860, already so well represented in the two published collections, must still offer to collectors a rich harvest in the way of letters of friendship and business. Do not make the mistake of undervaluing business letters. Wagner could not suppress his individuality; it manifested itself on all occasions and in all circumstances. You may be sure it revealed itself often very powerfully in his communications to theatrical managers and musical conductors. This is not mere surmise, the stray letters that have been here and there published prove the point.

Both the above-mentioned collections have been translated into English: the *Correspondence of Wagner and Liszt* by Francis Hueffer, and *Richard Wagner's Letters to his Dresden Friends* by J. S. Shedlock.\* A few words ought to be said about the latter recently published translation. The task of translating Wagner's prose is the reverse of easy; in the present case particular difficulties present themselves, partly arising from the absence of one side of the correspondence, and partly from the familiar and generally careless style. As at the time of the publication of the German edition I read the originals, for want of time, only superficially, and now have nothing but the English version before me, I am prevented from undertaking a minute examination of the translation. This is probably fortunate for translator and critic alike; for the disagreements of the latter with the former as to matters of detail (in most cases differences of opinion rather than corrections) would have given a wrong impression. The impression I really wish to convey is that the translation has been made with great care and ability, and that Mr. Shedlock deserves for what, no doubt, to him was a labour of love the thanks of all English-reading people who take an interest in Wagner.

From the point of view of the worshipper of Wagner nothing could be more unfortunate than the publication of his letters; from the point of view of the student of human nature, the psychologist and moralist, nothing could be more fortunate. Wagner is the most striking example of the *genus irritabile vatum*. Genius has been the curse of many men, but to few, if to any, so terrible a one as to him. The extremely neurotic temperament with

\* H. Grevel & Co. (London) are the publishers.

which he was endowed predisposed him no less to all kinds of bodily and especially mental sufferings than to artistic creation. Wagner shows himself in his letters a man compact of human frailties—weak, fickle, unreasonable, and inconsiderate to a degree; the slave of his moods, desires, and passions. Of the control and guidance of reason there is hardly a trace discoverable. He willed passionately, and gave himself up heart and soul to what at the time was the object of his desire, be it little or great, mean or noble. The whole happiness of his life seemed to him to depend upon its attainment; and if he was frustrated this world appeared to him at once the worst of possible worlds. It was this passionateness that prevented him from seeing things in their right proportions and relations, and altogether unbalanced him. Caprice ruled his conduct and judgment to such an extent that no one could foresee what they might be in any given circumstances. What he called virtue at one time, he denounced as vice at another; what he regarded as paltry on one day he declared to be momentous on the following day. Nothing more ludicrous than, on the one hand, his constant confessions of indifference to public opinion, and, on the other hand, his raptures on the announcement of a successful performance of one of his operas! Again, no less ludicrous are the subsequent imaginary discoveries that these successes were not the kind of successes he wanted, the successes which would have followed if his ideas had been faithfully interpreted. His intellect, the pander of his will, is ever ready to prove that a spade is not a spade, that his freaks are not freaks at all, but manifestations of the laws of nature, that if there is discordance between him and the world, it is the world that is out of tune, the world that has deviated from the normal pitch. Now and then, however, the clouds of self-deception clear away, and Wagner sees himself as he really is. Writing in 1852 to Uhlig of a tour in the Bernese Oberland, Wagner remarks: "I walk well, and am sound in my legs; as yet, however, I am not satisfied with my head; the nerves of the brain are terribly strained; excitement and lassitude—never true rest! Shall I really never be much better? No cure in the world is of any avail where only one thing would help—viz., if I were different from what I am. The real cause of my sorrow lies in my exceptional position towards the world and towards my surroundings, which can no longer give me any joy; everything for me is martyrdom and pain—and insufficiency! How again, on this journey amidst wonderful nature, have the human *canaille* annoyed me: continually must I draw back from them in disgust, and yet—I so long after human beings;—but this pack of rogues! Devil take them!!—There are magnificent women in the Oberland, but only so to the eye; they are all tainted with rabid vulgarity." In another letter Wagner mentions his nervous impatience in everything, even in trifling matters; and in a third he writes: "You must not discuss theory with me any more; it drives me clean crazy to have to do with such matters. The nerves of my brain!—there's the bother! I have cruelly taxed them: it is possible I may yet one day go mad!" Nothing can describe his terrible state of irritation more powerfully than the following confession and appeal to his friend and factotum Uhlig: "Truly, in our intercourse, if one of us two need to make apology, it is I, once and always. Pay no attention, if now and then something in my letters vexes you. Unfortunately I am often in such bitter humour that it almost affords me a cruel relief to offend some one; this is a calamity which only makes me the more deserving of pity. Only, pay no attention to it! But be assured that I love you from my inmost heart, and that you are often my only consolation."

It was only too true, nothing could help Wagner, except his being different from what he was. Liszt points out the causes of his friend's misery and calamities in two remarks—in one letter he tells Wagner that his brain is a volcano; in another he advises him: "Make yourself possible in the conditions of the possible." This, however, was a condition impossible to the man with the volcanic brain. Let us keep in our minds the two remarks of the acute observer of men; they may serve us as guides in the jungles of Wagner's complaints, abuse, and ravings. No doubt, the world is dull in the recognition of genius; no doubt, vulgarity is rampant in all ranks; no doubt also, there is something rotten in the state of society: but for all that the constitution of the poet-composer's mind and his not merely impolitic, but actually foolish dealings with his fellow-men were responsible for a great part of the troubles that befell him. "I have gone back to my old mood," he writes to Uhlig on January 12, 1852, "and the devil has hold of me again. No cure in the world can keep me from disagreeable outward impressions: their evil influence must ever trouble the inward spring, and bring it to a painful standstill. Again am I stranded, with all my wishes and aspirations. Beyond endurance I clearly see—I feel—that all my undertakings must remain unsatisfied and without aim! Alas! alas! wherever I knock, each of my plans becomes a barren grey impossibility! I can no longer in any way deceive myself. I lack the only thing which could keep me in a happy state of illusion—*sympathy*, true, responsive sympathy. All with whom I come into contact hang down the head, sigh, are silent, and relapse after this effort into their old callous state. You are really the only one to whom I can still turn for sympathy, for you alone possess the energy at least to answer—although, I cannot help noticing that your letters are written on as small a sheet as possible, with the lines as far apart as possible. Often, as was the case with your two last letters, I ask myself, 'Does he find it so difficult to fill the sheet with strokes of the pen?' Others do not even answer me. I asked Liszt for his medallion for Christmas; no answer. . . . How dull, how tedious, and how flat, does everything in this outer world drop loose from me—so that only the regret remains that I should ever have counted on what comes from without! and this repentance is of a terribly painful kind. Now I prey again on my vitals, and prey and prey, until to satisfy my hunger I am utterly consumed!"

As may be seen from this and innumerable other passages, Wagner does not rise superior to his fate, does not endeavour to meet its buffets with firmness and dignity; nay, he even prides himself on not doing so. Most readers would expect and prefer the master's perverse reasoning on this subject to be used by a despised Philistine rather than by a man of genius. For what else is this reasoning than an apology for the free play of the brutal unchecked by the godlike in man? Here are Wagner's words: "Say, is it not unmanly of me to pour out my complaints thus? Why, do I not rather imitate my lady S., show a smiling face although I suffer, pretend to have no feeling, *i.e.*, lie and dissimulate, so as to become, if no *true human being*—yet as great a man as possible, one who is 'superior' to his fate, *i.e.*, plays a part and would fain be otherwise than as he is; 'represent' something—any visionary idea, as, for example, L. Bonaparte represented 'society'?—and all that to please the dear sweet Philistines, so that they may say, 'Ah, by Jove! there's a man for you!' No; all who can take pleasure in my labours, *i.e.*, in my life and works, shall know that their joy comes of my *griefs*, of my *greatest misery*!"

But Wagner can rarely be taken *au sérieux*, that is to say, his thoughts, the offspring of moods and an overheated imagination, represent subjective hallucinations, not objective actualities. To him may be applied a remark meant for another man: "He continually mistakes the phantasies of his own imagination for actual oppugnable realities." And this holds good of his literary works as well as of his letters, in both mythology has often to do duty as history, fables as facts, caricatures as portraits, libels as criticisms, and declamations as arguments. There can be nothing more misleading than the quotations made from his writings by friend and foe in support of their views. The quotation of the one can be easily met by a counter-quotation of the other. When astride on one of his hobbies, which he changed as quickly as his mind and mood, he would ride rough-shod over whatever came in his way, sparing nothing—neither the noblest men and works nor even his own ideas. There is no other writer on music who has thrown so many bombs into mouldering edifices and shot so many rockets into dark places; on the other hand, there is no other writer of the same eminence who has written an equal amount of nonsense. In this connection, however, it is not inappropriate to repeat the saying of George Meredith: "Nonsense of enthusiasts is very different from nonsense of ninnies."

When in 1849 the composer left Dresden he not only was penniless but also deep in debt. Liszt provided him with funds for his flight from Germany and temporary maintenance abroad. At first things looked unpromising enough, but after a while Wagner, had he been different from what he was, might have lived comfortably and worked in peace; for his friend Frau Ritter, of Dresden, made him a fixed allowance, Liszt and other friends sent occasional presents, his literary works brought small sums, and the income from his operas increased as time went on. Wagner's desires, however, exceeded always the limits of his means; and his caprices were not kept in check by pecuniary considerations. In fact, Wagner could not be effectually helped, as the growth of his means was unfailingly accompanied by a still greater growth of his wants. "Ah, children," he writes from Zürich, on August 7, 1849, to Liszt, "if you gave me as much as keeps a mediocre artisan, you would have real pleasure in my undisturbed work, which should all belong to you." This is exceedingly modest, and truly grand. But the sequel shows that these words, though no doubt in harmony with his feelings and thoughts at the time, did not express the nature of the man. His actual proceeding was to spend the money he got freely, and then to appeal to his friends for more. Let us take a peep or two into his household affairs. "As for money," he writes in April, 1851, to Heine, "it so happens with me that whenever my purse is dry and Minna [Wagner's wife] already begins to look black, straightway a fresh supply comes in. This is how it comes about: I have friends, but these few *love* me. The most active in this respect is Frau R. in Dresden; from time to time Liszt also does his share. I live in completely communistic fashion, but only with those who fully know me, and are heartily devoted to me. From no one else would I take a penny. So—understand me well: only one who respects and loves me would I permit to support me. Now and then, too, I earn a trifle." To Uhlig he writes on September 19, 1852: "Why I am so eager after the 'wretched' Leipzig honorarium?—(1) Because W. [the Leipzig manager] outrageously annoys me. (2) Because I am greatly in want of money. What do you think? I owe twenty-six louis d'or to Sulzer for my summer tour; twenty louis d'or to my wife, to cover the deficit in our

last year's money. I am much in debt, too, with my new establishment here. Then, lastly: how can you imagine I ever have enough money? In the dog's life to which I am condemned I cannot get a scrap of—distraction, well-being, or whatever you like to call it, without money. It is all very well for you to talk. You have children! Don't make your hair turn grey over my too much money! I assure you, on the contrary, that I am possessed of quite a vulgar greed: I am now on the hunt for the *Nibelungen* hoard,—I have given up the Graal." Very amusing is the following confession in a letter to Uhlig of September 27, 1852: "A fair is held in Zürich, and a foreign linen-merchant brought such excellent and ridiculously cheap linen to market, that the Wagner couple could not resist realising a wish they had long, but vainly cherished, to reform their very much-reduced washing. I had already done everything that appeared feasible to get in honoraria in arrears, but I so definitely counted on a prompt settlement on the part of the Leipzig S—, that, unsuspecting man as I am, I not only gave away my whole stock of louis d'or, but also gave my wife permission to spend all her housekeeping money, in order to make thorough use of the really unique opportunity for thoroughly fitting ourselves out with linen at an exceptionally cheap rate. Consider, then, what a crime you committed by taking the Leipzig affair in so easy-going a manner! After I waited a full week for the Leipzig money, amid ever-increasing lamentations on my wife's part over her empty housekeeping purse, there comes at last your letter of yesterday, treating this matter with such cold, calm composure, and opening up the prospect of seeing the matter settled in a week! Well, heaven will teach me how to bear even *that*! But may it enlighten you, and always keep you in the understanding that in money-matters I only recognise the equation: M. M. o = 120."

Wagner, having once got rid of the yoke of his musical directorship at Dresden, determined to live thenceforth the free life of an artist who knows of no restraints, labours, and obligations, except those imposed upon him by his Muse. It was the duty of his friends in the first place, and of the rest of the world in the second place, to secure for him the conditions most favourable for the exercise of his art—to supply the means for his personal comfort and for the realisation of his ideas with regard to the stage production of his works. On one occasion he wrote: "Well, out of all this I clearly see that people have something else to do than to busy themselves about me. I really ought not to be unjust—a resolution which every day I form anew." But if he formed it every day anew, he also formed it every day in vain; for, as a rule, he spoke and acted as if his fellow-men had been created for his own particular benefit, and their doings were futile and insignificant in so far as they did not further his welfare and propagate his doctrines and dramas. Indeed, his egoism attained such proportions that it became truly sublime. It seemed to him inconceivable that there was really anything else in the contemporary world worth admiring and worth writing and speaking about than himself and his productions. A few compositions of Beethoven's excepted, no music but his own interested him. Of a performance of the *Tannhäuser* overture he said: "The work made again a most powerful impression upon me." And of the poem of the *Ring des Nibelungen* he wrote: "The whole will then [after a revision] be—out with it! I am impudent enough to say it—the greatest poem ever written."

It is impossible to touch here on all the interesting matters contained in the letters. I cannot even adequately compare the two collections. In the letters of the second



collection Wagner addressed people he liked, but whom he regarded as his inferiors. Few of them would have been written, were it not for the commissions which take up so much space in them. Nevertheless they contain a multitude of noteworthy biographical facts and striking pictures of the moods and whims of the writer. His letters to Liszt, on the other hand, are the fervent outpourings of an artist to one whom he feels to be an equal. Their interest is more sustained, and their literary and artistic value immensely superior.

And what is the conclusion to be drawn from Wagner's letters? That he was only great and admirable as an artist; that as a man we ought to pity, may excuse, but cannot justify him.

### KEY TO THE EXERCISES IN MR. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."

BY CHARLES W. PEARCE, MUS. DOC., CANTAB.

"KEYS" to the exercises in mathematical treatises are common enough; nor are they unknown in the world of musical education, if we only mention one which perhaps everybody knew years ago—the key to the exercises in Hamilton's once widely-used "Catechism of Thorough Bass." Manifestly, however, there is a great deal of difference between, say an arithmetical or algebraical key, and a figured-bass key. The former is of course infallible, for there can be but one correct answer or solution to any sum or problem: the latter, on the other hand, only presents a single solution of an exercise out of many possible ones. Indeed, it is quite conceivable that a really gifted musical student may have it in his power to produce a combination of upper parts above a given bass which may possess even greater artistic value and interest than the "filled up" example in a key itself. On this account it might be urged that such a book as that before us is unnecessary, even if it be not susceptible of possible harm by providing crutches for a student who would do better to learn how to walk unaided.

Mr. Prout replies to these arguments against the use of a key in his short preface. As he intends his exercises not only to teach chord-progressions, but to be first steps in actual musical composition as well, he considers it by no means superfluous to give his own "solution" of the various problems propounded. To those working without the aid of a master, or who may be receiving instruction by correspondence, such a book as this will no doubt be found serviceable, *if it be not misused*. To guard against this danger, the author warns students against referring to the key *whilst* they are working an exercise—even if they be fairly nonplussed. He intends the book to be consulted only *after* the exercise is completed; when, of course, much may be learnt by careful comparison, and observation of what can be done in the way of variety, and so on. This is sound advice; and young pupils who are studying under the eye of a good master cannot do better than follow it to the very letter. At the same time, older students who may be without a master, or merely corresponding with one, and who may also have very limited opportunities for study, will find Mr. Prout's Key most helpful, even if they use it for reference *during* the working of an exercise. They may have just two or three chords which *will not* come right, try as they may, for their experience is not sufficiently ripe for them to observe that perhaps their top part is too low, or too high—or how certain troublesome consecutives, which they see only too plainly, can be got rid of without disturbing the whole exercise. Where, they want to know, should the necessary alteration begin, and end? For this is

the one question of all others they want answered. The veriest tyro knows how the reconstruction of one single chord will throw an entire passage out of gear; but it is only ripe experience which can lay a finger upon the exact spot where lies the cause of all the trouble and perplexity. To a student in such a state of bewilderment, with time flying, and with many other things to do, how very useful the Key would be; not for the sake of "cribbing," but merely for finding out what was wrong, and how the inaccurate part-writing could best be set right. For this, and other reasons, both teachers and pupils may thank Mr. Prout for saving their time—a great consideration in these days of hurry and bustle.

The exercises to the first three chapters—which deal with intervals, the harmonic series, the building up of fundamental discords, and formation of scales—need of course merely correct answers, and so, up to this point, the book is quite as formal and precise as the key to a mathematical treatise. Indeed, the solution of No. 3, Chapter II., would do credit to a Colenso or a Todhunter. The problem is by no means an easy one to solve on the spur of the moment, but Mr. Prout's solution of it is admirably clear and straightforward, and therefore welcome.

Bar 4 of No. 10, Chapter V., might be quoted as a fair illustration of a difficult passage such as I have described in the second paragraph above: unless the treble part is written as Mr. Prout gives it, the exercise will be by no means a happy one to work!

On comparing the present work with the "Additional Exercises" reviewed last month, it will be seen at once that the author's first idea in writing the exercises for his text-book was merely to provide *basses*; but evidently, as the task grew in his hands, its æsthetic aspect developed itself considerably, until by the time Chapter XIV. is reached, the reader begins to perceive that he has before him regularly constructed *little pieces*. It must not be imagined, however, that the earlier exercises are at all destitute of beauty or interest: quite the contrary, a comparison of the mere figured basses in the text-book with the completed examples in the Key will show at once how thoroughly every bar of the music has been thought out, and how perfectly capable it all is of really artistic treatment. Many of the very early exercises—those without modulation—are so charmingly conceived that they might really be transferred bodily without alteration of any kind into the pages of a popular "hymnal," and when there, might put to shame many tunes (?) composed as such. See for example p. 7, No. 5; p. 9, No. 5; and p. 13, No. 10; the last being a diatonic tune of remarkable vigour and brightness—quite suitable for some joyous Easter hymn. Sequential construction finds admirable exemplification in Nos. 3 and 4 of Chapter X., two very pretty tunes. Of course, when we enter the region of chromatic chords, we must bear in mind that the label "hymn tune" refers only to *form* and not to style. For instance, such exercises as those of p. 17, No. 4; p. 28, No. 10; and one or two others here and there will not tempt editors of future hymn-tune books to borrow from Mr. Prout's Key; these are merely *exercises* cast in a particular mould, or form. It is difficult to see why No. 2, p. 20, was not called a hymn tune, especially with its added plagal cadence so suggestive of an "Amen." No. 8 on p. 23 is a particularly happy example of how to write chromatic chords without overdoing it. No. 1 on p. 24 is positively beautiful, and No. 3 on p. 29 deserves to be called a hymn tune far more than its immediate predecessor. No. 6 on p. 30 is a pleasant exercise to work; a superficial observer would certainly not perceive its many capabilities from



merely looking at the figured bass only. Mr. Prout is thoroughly at home with his elevenths, thirteenth, and augmented sixths; there is a fervour about No. 4 on p. 35 which seems to lift it altogether out of the range of a mere exercise. Beautiful, too, is No. 7 on p. 38, and charmingly original. Any one who is on the look-out for a sturdy diatonic S. M. hymn tune will find everything to be desired in No. 5, p. 40, which is given as an exercise upon the "so-called diatonic discords."

Mr. Prout's exercises upon suspensions are very different to those in any other harmony book, inasmuch as he uses upward resolutions quite as often as downward ones, and were he not able to give chapter and verse for precedents in the works of the greatest masters (as shown in the illustrative examples in "Harmony: Its Theory and Practice") some of the exercises in Chapter XIX. might be open to question. Disciples of the late Sir G. A. Macfarren, who remember some of his warnings against younger students imitating the less strict writing of Bach and Beethoven, will perhaps open their eyes at some of Mr. Prout's progressions on pp. 41-45; but upon careful consideration it must be admitted that the days of such ultra-restrictive teaching are fast passing away, and that what the great masters did, we may do *longo intervallo*. All honour then to such an author as Mr. Prout, who insists on theoretical teaching being based upon the real actual practice of the best classical composers.

The last chapter in the book contains some very excellent examples of how to write passages of harmony upon a pedal bass, of which No. 1 on p. 46 is as interesting as any. We cannot close this book without feeling that its range of usefulness is great. Whilst the Exercises themselves assist a student *synthetically*, the Key will help him *analytically*, and by this means his sound progress in the study of harmony will be assured. The book will also be invaluable as affording examples for practising transposition both at the keyboard and on paper; whilst those examination candidates who wish to improve their *extempore* playing will find here much food for thought. The entire work does credit to Mr. Prout, not only as a teacher, but as a composer; for the task of writing so many different short *tunes* is infinitely greater than writing an extended composition of development. There is not a dull or commonplace bar from the first page to the last, and the book is an invaluable addition to the author's series.

## PORTRAIT SKETCHES FROM THE LIFE.

*Edited by Biographicus Minor.*

### III.—LOUIS SPOHR.

*(Continued from p. 6.)*

THE following extracts are from Moritz Hauptmann's letters to his friend Hauser. Hauptmann's remarks are especially valuable because of his double relationship to Spohr—namely, as pupil and friend—and also because of his observant and thoughtful nature.

"Rüdinger is, in Spohr's absence, major domo in his garden, he lives out of doors, does the *honneurs*, milks the cow, &c., dusts the books and reads them, which must seem quite strange to Spohr's books. Somebody complained lately that one always got books back from there in a bad condition—I cannot complain of this, I have never got one back."

"To-day a year ago we drove in a coach together from Frankfurt to Cassel. In the evening there was the strange *soirée* at Spohr's, where waiting for the twelfth hour we played dominoes uninterruptedly till half past

two, besides myself there was no one but Herr Zahn: it was exceedingly amusing; Madame Spohr began once to laugh aloud because it was too tiresome."

"I cannot understand a so exclusive veneration for one composer only—Spohr, for example, in reality accepts unreservedly only Mozart; for as Mozart so highly honoured, studied, and absorbed S. Bach, Handel, and others, as did also Beethoven, and in Mozart him and his predecessors, I cannot imagine a just appreciation of Mozart without warm esteem for the others, and in so far as these found in other others enjoyment and incitement for all the good and beautiful that has been striven after and accomplished."

"Whenever anything has to be censured in Spohr's compositions, people extol their all-pervading nobleness. I am of opinion that there would be less of the censurable if there were not so much of what is praised. I regard it as a positive fault that the common is entirely absent from Spohr's compositions—the common not in a contemptuous sense, but only as a necessary contrast to the noble, in order to show it to be noble. Just in the same way the beautiful fullness of harmony is praised, it is, however, with Spohr always nothing but full; and as to the noble the contrast of the common, so is wanting to this nothing but full harmony the contrast of the empty, and these contrasts are to be found in all great composers, in Handel, Bach (!), Mozart, and Beethoven. Or in another art: the noble Raphael gives to St. Barbara in comparison with the Madonna a common expression—no great poet without the common in this sense—Shakespeare, Calderon, Goethe. How much is there in Mozart that, taken by itself, Wenzel Müller might have written! The purely noble (Spohr) is just as one-sided or as little a whole as the purely common—Wenzel Müller."

"There is no conversing with Spohr, he is too petrified in his one-sided opinions."

"There is something objectionable in every individuality and personality representing Christ—it is not seemly to be reminded by composer and singers of a Nadori, Azor [characters in Spohr's operas], and the like. It is difficult to talk with Spohr about such things—everything seems to him forthwith bigotry, pietism."

"Evening [Cassel, April 17th, 1835]. Our oratorio [*Des Heilands letzte Stunden*, i.e., *Calvary*] has gone off well, and has produced a very good effect. None of our composers of the present day understands, so well as Spohr, how to compose something complete: he has the genuine, true art-instinct, he tolerates nothing that would not harmoniously merge in the whole—nowhere do we meet with a break in the flow. If one hears the pieces first isolated, as happens at the rehearsals, they may seem somewhat thin in thought, not rich in invention, but when the whole is heard, all seems to be as it should be. More would be too much, and in this respect I much prefer his two oratorios to the operas."

"A few days before we left Leipzig [about the beginning of July, 1856] Spohr was there on his return journey from Prague and Dresden. I am glad to say he keeps remarkably well, and is always the same. His wife and sister-in-law, who accompany him, had become much older, he not at all, and if he had teeth, his own or false ones, the head would be quite the same as it was years ago. In his interest in music, also, he is as active as ever, and his judgment is the same that I heard from my first acquaintance with him. 'Perfection of form,' and 'interesting harmonic sequences.' Long, however, may he remain among us! He is a strong pillar left to us. The mere fact of his being there forms a connection with the good time and gives tranquillity."

Where, then, is such another?—I know none. There are those who have grown old, but none who have remained young."

"I found Spohr much aged since he was last here, two years ago [writes Hauptmann on September 11th, 1858]. He is hard of hearing and walks with difficulty; he is also much less interested in conversation than formerly. It grieved me when I thought of former days—it is a blessing that people do not, perhaps, feel this themselves to the same extent. I had always imagined Spohr would have a very vigorous old age. Haydn wrote the *Seasons* with their 'sweet spring' in his 70th year. Spohr had begun a Requiem, and has left it untouched, because what was done did not satisfy himself. He has now, as Fräulein Pfeiffer, in Alexanderbad, told me, again taken up his biography. I cannot at all rightly imagine how Spohr fills up his day without composing and holding rehearsals. . . . The good thing about his present official position is that he can travel without asking permission. He will come to Leipzig for the third or fourth Gewandhaus concert, where a symphony and another composition of his are to be performed. In Prague he directed the *Jessonda* himself, and it is said to have gone off very well considering the resources."

"Spohr was here the other day; he came for the Gewandhaus concert, at which his third Symphony and the *Jessonda* overture were played [on October 21st, 1858]. He was very much pleased with the performance. He arrived with his wife on Wednesday. On Sunday forenoon they went back to Cassel. It is astonishing that he is so ready to travel, for all motion is becoming very difficult to him; walking and rising, after having been sitting, are troublesome and sad to see. He has also changed much mentally in the last two years, is hard of hearing, slow of comprehension, and is easily exhausted; and it seems to me that it is the remembrance of what he was and could do that continually weighs upon him, so that he is never really in a cheerful mood. The outer man might be lame, deaf, and blind, if only the inner, the life of the soul, were preserved! That the latter is depressed and without any elasticity is what makes his presence unpleasant and saddening, still more in the company of those who now first learn to know him. If one never reads anything but political and musical newspapers, what matter for reflection can one derive from that? This political twaddle is the worst Philistinism, as is indeed all occupation with things in which one cannot in some way co-operate, take an active interest."

"Spohr [we read in a letter of August 26th, 1859] was also again at Alexanderbad, remained three weeks, and would have remained longer if he had not had to go to Würzburg to hear there his *Last Judgment*. His strength has visibly failed since last summer. He suffers chiefly from sleeplessness, and one cannot but grieve to hear every morning what a bad night he has had, no rest in his bed, rising often, seating himself in a chair, lying down again; and what a troublesome process all this must be with his weight and unwieldiness which make even rising from his chair very difficult to him. Alas, that the good Spohr must have so troubled an old age! I had expected he would have a very beautiful painless one, and believed he would to the last—'with sweet wandering towards a self-set goal'—be able to compose, then he would have remained always the same; but what in addition to his bodily suffering weighs him down mentally is the feeling that he can no longer compose anything. He has also been obliged to give up the violin entirely, and thus, as he never pursued anything else with real interest, all is emptiness around him. It is probably his only recreation to hear his music, as he often enough

goes on journeys to be present at performances of his larger works. Thus he was last year at Bremen, Magdeburg, Meiningen, Detmold, and Würzburg, everywhere highly honoured and praised as he was accustomed to be in former times. He has declined to go to Vienna. But he has still much interest in other music. Thus he is soon going to Hanover to hear *Lohengrin*, which he does not yet know. He also sang quite vigorously the second bass in a quartet for male voices at Alexanderbad. Susette [Hauptmann's wife] has made a very good drawing of Spohr, in profile, an outline with little shading, in his little cap. The lithographer Koch, of Cassel, who was here lately, is going to draw the picture on stone. If it is a success, it is the best, which is not saying enough, for there exists a great number of portraits of Spohr, which are all horrible. No competent artist has ever drawn one; besides the one by Grünbaum, done in early days, only the picture in front of the violin school by Krauskopf is well drawn, which is also a very good likeness, but as it happens not of Spohr, but rather of Wilhelm Grund, in Hamburg. Now, however, it is again too late, and Susette has succeeded remarkably well in concentrating the life that is in him, and in making a picture that represents him faithfully as he is in his best moments."

"Madame Spohr [writes Hauptmann, on November 3rd, 1859] has written Susette a very beautiful letter. The last days and the end of Spohr were very quiet and peaceful, a gentle falling asleep without pain and struggle. His last walk was six days before his death to the reading-room, from which he came home very much exhausted, lay down in his bed with much satisfaction, had after this quiet nights, which he had not had for years, no need to get up again, and at last fell asleep."

"We met Spohr there [at Alexanderbad] three times, and it was always a pleasure, which was tinged with sadness only by noticing the visible decline of his intellectual powers. The last summer he was here, 1859, he was very frail; taking, however, when one saw him sitting silent in the open air at our table, his chin resting on his stick, more interest in what was going on than it seemed. He at least put in a word now and then when people were speaking and one thought he was taking no interest in the conversation at all; and he could still undertake long journeys to be present at performances of his compositions. Thus he travelled last year from Alexanderbad, where he found himself very comfortable, to Würzburg, where he was invited to a performance of the *Last Judgment*. He did not readily decline invitations, though he could expect less pleasure than fatigue by accepting them. He willingly accepted an invitation to a school-festival in a town near Alexanderbad, and was obliged first of all to get a carriage from another town for the purpose. He was, however, too good-natured to spoil the pleasure of the people who hoped for his presence. Another celebrated man would simply have excused himself. If, however, they wished to receive him with festive song, and could not offer anything at all worth listening to, his good-nature often forsook him; if they blared like soldiers on guard, according to the motto, 'Let him sing to whom song is given,' he took no notice of it. It was also almost comical when they thought they could regale Spohr with such a thing. He could overlook much, but it must not overstep the bounds of music. If some one wished to sound his praise in poetry, he was certainly much more indulgent if only metre and rhyme were not objectionable. The whole personality of Spohr is to me a precious memory. Indeed, I could not forget it if I would. From and before the first years of acquaintance an adored

being, in his music, almost as no other man, till gradually other things emerged and rose beside him—but to the end, nevertheless, always very much venerated, and in his manner, as an artistic and thoroughly sincere nature, always the same, never wishing to deceive himself and others, never straining beyond his reach, but always true to himself. There are not very many such; this is the honest man, according to Hamlet, one picked out of ten thousand."

In conclusion, let us read a few words from an obituary notice of Spohr and W. Fischer, a musician unknown to fame; they are based not merely on hearsay, but on the writer's, that is, Richard Wagner's, own experience. That the sentiments expressed in the notice were sincere need not be doubted: for their sincerity speak both Wagner's remark *à propos* of a visit he paid to Spohr in Leipzig—"I was delighted with the honourable, genuine old man; and he was evidently pleased that I had accepted his invitation" (in a letter written on July 6th, 1846)—and Spohr's liking for Wagner and interest in his compositions.

"I am reminded sorrowfully how now the last of that series of noble, earnest musicians has gone from us whose youth was still directly illuminated by the radiant sun of Mozart, and who like vestal virgins tended with touching faithfulness, and on the chaste hearth protected from the storms and winds of life, the pure flame entrusted to them. This beautiful office preserved the man pure and noble, and if I had to point out in one word what out of Spohr spoke to me so indelibly expressively, I should do so by saying: he was an earnest, honest master of his art; the stay of his life was: faith in his art, and his profoundest comfort sprang from the strength of his faith. And this earnest faith made him free from every personal littleness; what remained to him quite unintelligible, he would pass by as foreign to him without maligning and persecuting it. This was the coldness and ruggedness he was so often accused of; and what became intelligible (and a profound, fine feeling for every beauty, the creator of the *fessonda* might certainly be credited with), that he loved and esteemed frankly and zealously as soon as he recognised in it one thing: Earnestness, earnestness of intention with the art. And here lay the bond which still in his old age connected him with the new artistic striving; he could become a stranger to it, but never an enemy. Honour to our Spohr; reverence to his memory! Faithful cultivation of his noble example!"

## THE PIANOFORTE TEACHER:

*A Collection of Articles intended for Educational purposes,*

CONSISTING OF

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER.

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AN HISTORICAL SKETCH (continued from page 8).

A VERY worthy and excellent musician was *Georg Albrechtsberger*, born in 1736 at Klosterneuburg, near Vienna; he died in 1809 at Vienna. It may be mentioned that Beethoven was Albrechtsberger's pupil, and that, according to Nottebohm's excellent book, "*Beethoven's Studien*," the great master placed entire confidence in him as a teacher, more than he did in Haydn or Salieri.

We have about seventy to eighty fugues (Vienna: Haslinger, Diabelli, Artaria) of him, besides a concerto, a quartet (1792), fugues for two performers, and a capital method for beginners (Artaria, 1808). *Carl Friedrich Christian Fasch*, born in 1736 at Zerbst (he died in 1800 at Berlin), well known as the founder of the celebrated Berliner Singakademie, wrote sonatas, which are to be found in the collections "*Musikalisches Mancherley*," 1762, and "*Musikalisches Vielerley*," 1770; four sonatas were published after his death by the eminent critic and poet Rellstab (Berlin, 1805), and other sonatas are mentioned in Breitkopf and Härtel's catalogue. Fasch seems to have been a highly modest composer, for, before his death, he ordered most of his works to be burned. *Friedrich Wilhelm Rust*, born in 1739 at Wörlitz, near Dessau (he died in 1796 at Dessau), was a great friend of both Carl Philipp Emanuel and Friedemann Bach, and imbibed their great father's principles, as may be seen from his really excellent works. Six of his sonatas were published at Leipzig, twenty-four variations on a theme of J. A. P. Schulz (1747-1800), appeared in 1782 at Dessau, but were later reprinted in Leipzig (Kühnel); an "*Allegretto grazioso con Variazioni*" was published in Leipzig in 1797. Rust is better known by his compositions for the violin, of which instrument he was a splendid master, *Johann Baptist Wanhal* (really Vanhall), the son of a poor peasant, was born in 1739 at Neu-Nechanitz (Bohemia), and studied with the greatest sacrifices until Countess Schaffgotsch took a lively interest in the young musician, and sent him to Vienna, where she introduced him as teacher in the best families. For some years Wanhal suffered from melancholia, but having again obtained the full power of his mind, he became one of the most prolific composers. He wrote two concertos, several easy concertos, eight quartets with piano, several trios, many sonatas with violin, also pieces for piano and guitar. For piano solo he composed six "*Gratulations-Sonaten*" (Congratulatory sonatas), a "*Sonata militaire*," a sonata called "*Die Friedensfeier*" ("The Celebration of Peace"), other sonatas after the then prevailing fashion entitled, "*The Battle of Würzburg*," "*The Battle of Trafalgar*." A "*Sonata ultima*" in F major was published by Hofmeister (Leipzig). Wanhal's sonatas were printed by almost every firm, and contain much valuable educational material. Of variations he published about seventy sets; besides these he wrote caprices, fugues, fantasias, cadenzas, divertissements, &c.; also thirty-six progressive pieces in the form of twelve sonatinas; his duet sonatas (*à quatre mains*) must not be forgotten. Wanhal was an author who merely wrote for amateurs, and slavishly obeyed the demands of the reigning fashion; in this he resembles Abbé Gelinek, Ignaz Pleyel, and other superficial composers; it is, therefore, not astonishing that his pieces are now completely forgotten. In order to give an idea of his fertility as a composer, we add that not less than eighty-eight symphonies, ninety-four string quartets, and twenty-three masses remained manuscript. Although *Luigi Boccherini*, born in 1743 at Lucca (he died in 1805 at Madrid), is generally known as a composer for string instruments, it ought not to be forgotten that he wrote three quintets with piano, Op. 40, six others, Op. 46, and six which were published after his death; besides these we have twelve trios, many sonatas with violin, and solo sonatas, Op. 4, published in Paris. *Johann Wilhelm Hässler* (born in 1747 at Erfurt—he died in 1822 at Moscow), took Emanuel Bach as a model. The eminent firm of Breitkopf and Härtel published many of his works, among them the sonatas Op. 13, 14, and 16, and three trios, Op. 15. At present only an excellent gigue in D minor is used, although his "*Fantaisie et Sonate*," Op. 17,



and several of his easier sonatas (really sonatinas) may be recommended as excellent material for teaching.

### STEP III.

*Kreutzer, Conradin.* Celebrated Minuet in G. About fifty years ago, the "Kreutzer Minuet" was—so to say—the fashion, and it cannot be denied that its amiable, good-natured, and comfortable expression is highly gratifying and fascinating. Conradin Kreutzer must not be confounded with the French violinist and composer, Rodolphe Kreutzer, who was born 1766 at Versailles, and died 1831 in Geneva; whilst Conradin Kreutzer was born 1780 at Messkirch in Baden, and died 1849 at Riga.

*Moszkowski, Maurice.* Op. 18. Five pieces. These charming pieces of the highly gifted composer, who in a short time gained an almost world-wide reputation, will soon have a large number of friends and admirers.

No. 1. Melody (in F) is a kind of song without words; the charm of the tune lies in its extreme simplicity, sincerity, and serenity; an undoubted effect can be produced by a gradual dying away towards the end.

No. 2 Scherzino (in F). Cheerfulness, wit, and uninterrupted animation are the principal merits of this characteristic scherzino. It reminds one of the chatting of market-women, and is full of natural and genuine fun. The (quasi) trio in D minor requires great neatness and precision and perfect staccato.

No. 3. Study (in G). Great evenness, easy fluency, and absolute correctness will make this study highly effective.

No. 4. March (in G). This march possesses two distinct characteristic features—melodiousness, a serene and good-natured expression, and again pomp, grandeur, and a certain majestic appearance. It is a capital piece for performance in the home circle.

No. 5. Polonaise (in B flat.) A certain stateliness, a firm, yet not stiff, keeping of time, will do a great deal towards making this polonaise very effective. Towards the end it might with advantage be shortened, for the repetition of the whole first part is of no great interest.

*Meyerbeer, Giacomo.* "Marche aux Flambeaux." The stately, pompous, and somewhat martial expression of these movements may help the student to learn rhythmical expression in all possible different manners. A short explanation is given on the first page; it need scarcely be mentioned that the original composition is written for a full military band.

*Mayer, Charles.* "Le Tourbillon" ("Celebrated Concert Studies," No. 18.) This kind of *moto perpetuo* is the last of six studies, Op. 31. It demands fluent, ready, and active fingers, a very moderate use of the pedal, and a good left hand, which supports with certainty and precision the perpetual runs of the right hand. It will be advantageous to divide it for study into three divisions—first, up to last line of page 4; second, from page 4 up to the third line of page 7; third, to the end. This method will also assist the memory.

*Moszkowski, Maurice.* "Miniatures," Op. 28 (8249). Five pieces. The originality, elegance, and beauty of these pieces soon procured universal recognition.

No. 1 (G) is full of sincere and warm feeling.

No. 2 (C) is a kind of scherzo, lively, animated, witty, and capricious; the time must be rather fast, and extreme lightness and ease ought to be distinct features of the performance.

No. 3 (E minor). Slightly plaintive, graceful, elegant, and in the major full of feeling. It is a piece particularly adapted for a lady's performance.

No. 4 (E). This movement is conceived in a broader, more sustained spirit; in some parts it reminds us of Schumann, without being in a single bar a plagiarism.

The dignified expression has to be well sustained, and a certain earnestness ought to be one of the foremost features of the performance.

No. 5 (G). This charming and graceful movement is a kind of waltz; its beauty lies in the extreme purity and brightness of the harmonies; besides, the elegance and nobility of its entire expression will soon be a subject of admiration.

*Bennett, W. Sterndale.* Op. 10. Three musical sketches: "The Lake," "The Millstream," and "The Fountain" (8052). Of these three pieces, "The Lake" and "The Fountain" belong to Step III., whilst "The Millstream" will better be taken in Step IV. Bennett's sketches have been so much admired and praised by Robert Schumann, that any further recommendation is unnecessary.

*Moscheles, Ignaz.* "Rondeau expressif," on the Valse of Count Gallenberg. This Valse enjoyed in the third decade of this century a very great popularity; variations on it were composed by Charles Mayer, by Czerny, and several other musicians. Moscheles took it as the principal theme for a rondo, which is not only well composed but also brilliant. It is a capital piece for instruction.

*Dvůřák, Anton.* Op. 12. No. 1. "Dumka, Elegy." The deep and sincere expression of this elegy will be greatly admired; its effect is rich, and the polyphonic style of writing must awake the interest of the performer. It is a piece eminently suited for concert performance.

*Graun, Carl Heinrich.* Gigue in B flat minor. The fame of Graun (1701-1759) rests on his great choral works; but it is at all times agreeable and interesting to become also acquainted with a distinguished composer's smaller works. The present gigue is lively, spirited, and easily executed; the experienced performer's taste and judgment will soon show where a fuller chord would be of greater effect than merely a single note.

*Barnett, John Francis.* "The Spinning Wheel." (In F.) The soft, murmuring, and almost mysterious movement here well represents the quiet and steady turning of the wheel. The charming little piece has to be played with evenness, delicacy, and a pliable finger; the pedal has to be strictly used according to the composer's advice.

(To be continued.)

## Our Magazine of Good Words.

MUSIC is an intellectual or sensual pleasure, according to the temperament of him who hears it.—*Thomas De Quincey.*

GRAND music is the utterance of emotions for which language is too slow, too cold, and too confined.—*G. D. Haughton.*

THE individual expression of the virtuoso should always give way before the character and style of the masters to be interpreted. To substitute one's own feeling for that of the composer, for the indications transmitted by him or by tradition, is in most cases tantamount to denaturalising the original thought; and this is done under the deplorable pretext of producing more effect.—*A. Marmontel.*

MANY men criticise merely not to seem ignorant. They do not know that indulgence is the mark of the highest culture.—*Carmen Sylva.*

OUR instrumental art has now come altogether under the despotism of the pianoforte manufacturers and wind instrument makers. When the keyboard of the grand

pianos is again extended by a few notes, then the composers believe they are behind their time if they do not immediately bring in these new high shrill notes in their next works; and when the wind band has been enriched by a few new keys and pistons, then the scores must straightway increase in proportion to these keys and pistons.—*W. H. Riehl*.

THE rule [for fruitful criticism] may be summed up in one word—*disinterestedness*. And how is criticism to show disinterestedness? By keeping aloof from practice; by resolutely following the law of its own nature, which is to be a free play of the mind on all subjects which it touches; by steadily refusing to lend itself to any of those ulterior, political, practical considerations about ideas which plenty of people will be sure to attach to them, which in this country at any rate are certain to be attached to them quite sufficiently, but which criticism has really nothing to do with. Its business is, as I have said, simply to know the best that is known and thought in the world, and by in its turn making this known, to create a current of true and fresh ideas. . . .

By eluding sterile conflict, by refusing to remain in the sphere where alone narrow and relative conceptions have any worth and validity, criticism may diminish its momentary importance, but only in this way has it a chance of gaining admittance for those wider and more perfect conceptions to which all its duty is really owed. . . .

To have the sense of creative activity is the great happiness and the great proof of being alive, and it is not denied to criticism to have it; but then criticism must be sincere, simple, flexible, ardent, ever widening its knowledge. Then it may have in no contemptible measure a joyful sense of creative activity; a sense which a man of weight and conscience will prefer to what he might derive from a poor, starved, fragmentary, inadequate creation. And at some epochs no other creation is possible.—*Matthew Arnold*.

TASTE is only to be educated by contemplation not of the tolerably good, but of the truly excellent.—*Goethe*.

SOME music is above me; most music is beneath me. I like Beethoven and Mozart—or else some of the aerial compositions of the elder Italians, as Palestrina and Carissimi. And I love Purcell.—*S. T. Coleridge*.

THE "Marseillaise" is as high above the "Parisienne" as everything that had its origin in pure enthusiasm is above what was made for something or other, be this something even enthusiasm.—*Felix Mendelssohn-Bartholdy*.

WHEN a young man, who had been boring the company in the smoking-room of a club with his talk about the ravishing effect of music on his spirits, made the remark that a certain air in particular never failed to carry him away, Douglas Jerrold, looking innocently around, asked: "Can nobody whistle it?"

#### LETTER FROM LEIPZIG.

YOUR readers will remember that at the thirteenth Gewandhaus concert a tribute was paid to the memory of Gade, recently deceased, by the performance of one of his symphonies. At the fourteenth concert similar honour was accorded to Wilhelm Taubert, who has also just passed from our midst. His music to Shakespeare's *Tempest* was selected for the occasion. The remaining orchestral number at this concert was the D minor Symphony by Robert Volkmann, always a favourite here. Concertmeister Arno Hilf gained much applause by his

performance of Ernst's Concerto in F sharp minor, Beethoven's Romance in F, and Rhapsodie by Hauser; and Herr von Zurmühlen, the eminent tenor, gave the utmost satisfaction to the audience by some excellently rendered Lieder.

Schumann's *Paradise and the Peri* was to have been performed at the fifteenth concert, but, owing to the indisposition of one of the principals, a miscellaneous concert was given instead. In this, Frau Ida Huber, wife of the clever Basle composer, was the chief attraction. Though her voice is not large, it is beautiful in quality, charmingly regular, and thoroughly trained. When we add that Frau Huber sings with perfect taste, it will be easy to understand that our audience received the lady with marked favour. Her selections included "Canzonetta con Variazioni" by De Fesch (1700), and Arioso from *Paris and Helen* by Gluck. Herr Klengel, violoncellist, was heard in Volkmann's somewhat dry Concerto and several smaller pieces. We must not forget to mention that the concert opened with Reinecke's tragic overture "Zenobia." Schubert's C major Symphony was the concluding piece.

At the sixteenth concert we heard Rubinstein's overture to *Antony and Cleopatra*, which proved a total failure; the variations by Brahms on a theme of Haydn; and Beethoven's C minor Symphony. After this last, the conductor, Professor Dr. Reinecke, was several times recalled.

King Albert of Saxony was present at the seventeenth concert, which opened with a seldom heard work of Spohr for wind instruments, drums, and cymbals. Then followed some selections by the Thomaner Choir, after which Herr Sapellnikoff played Henselt's Concerto, Romance in F sharp by Schumann, and Polonaise in A flat by Chopin. The first-named two works he rendered magnificently, but utterly spoilt the polonaise by his misuse of the pedal.

From time to time various concerts have been started to compete with the Gewandhaus. To such belong the so-called "Academical Concerts" of Dr. Kretzschmar, in which a military band replaces the full orchestra. Imagine the *Midsummer Night's Dream* music or the "Eroica Symphony" played by a military band! However, some of the pieces presented have been better adapted to the means employed—such as Schubert's Symphony in B flat or Kalliwoda's in D minor. Dr. Kretzschmar's conducting is in many points as reprehensible as ever.

Of the very many other concerts, we have only space to mention that of Sarasate, which was very successful, and some semi-private performances of Reinecke's cantata *Goodluck and Badluck*, which attracted numerous audiences.

#### HERR XAVER SCHARWENKA IN AMERICA.

XAVER SCHARWENKA is causing a sensation in America as a composer, pianist, and conductor. His first concert in New York (January 24th, preceded by a public rehearsal on the 23rd), at which he played, besides his Concerto, Op. 32, Liszt's *Ricordanza* and E major *Polonaise*, and brought to a hearing excerpts from his opera *Mataswintha*, Beethoven's third *Leonore* overture, &c., was enthusiastically applauded by the audience, and discussed in the most laudatory terms by the critics. *Freund's Music and Drama* devotes a supplement of four large pages entirely to Scharwenka. From a biographical article in this supplement we extract the following paragraph:—"Mr. Krehbiel, the well-known musical critic and writer, contributes to *Harper's Weekly* a sketch of Scharwenka, in which he gives ample credit to the versatile talents of the German musician, as pianist, composer, and director, and describes him as 'large of frame, but active physically and mentally, while his conversation is animated, incisive, and varied.' We may add that personally he has the vivacity of the Latin rather than of the Slav race, to which he actually belongs. In fact, his playing, his manner at the piano, the style of his music, and his poetic-tendencies, seem to separate him from the mass of German artists. Undoubtedly his popularity, arising from genial cordiality, is a factor in his success. He wins friends easily, and knows how to retain them." That Mr. Scharwenka's tour through the United States will be a triumphant progress cannot for a moment be doubted.

## OUR MUSIC PAGES.

THE reviewer of Ignaz Lachner's Op. 94 in the February number of the MONTHLY MUSICAL RECORD said of the composer's "Siesta" that it is "a string of melodic pearls." More need hardly be said of it; for the construction is so simple and the melody and subordinate accompaniment so natural that the beauty of the one and the other becomes at once evident. The only puzzle the piece may give rise to is the title. Why is this on the whole sprightly and wide-awake composition called "Siesta"? The best procedure on our part we can think of is to leave each player and hearer to answer the question for himself, probably only thus can it be answered quite satisfactorily.

### Reviews of New Music and New Editions.

*National Sonatinas for the pianoforte.* No. 1. Germany. By E. PAUER. London: Augener & Co.

As we are believers in the educative as well as entertaining power of folk-tunes, we welcome these sonatinas warmly. Some may perhaps ask, Why did the composer not confine himself to the melodies of our own country instead of going to Germany, Austria, Italy, Wales, and Ireland? We think he would answer that it is a question, not of nationality, but of popularity. In fact, the chief excellence of the folk-tunes does not lie in their being English, Scotch, German, French, &c., but in their being fresh and simple, and intelligible and pleasing to all. Mr. Pauer may be congratulated on the happy way in which he has accomplished his self-set task. He has succeeded where so many fail—namely, in being as fresh and simple as the popular melodies. The setting is in perfect keeping with the jewels it encloses; and the work forms a whole, not a thing of shreds and patches. Players and hearers will take delight no less in the graceful passages than in the pretty tunefulness that pervades the composition. The next five sonatinas, as advertised on the title-page, are representative of Suabia, Wales, Austria, Italy, and Ireland. Let us hope that Mr. Pauer may be encouraged to extend the series, and add representatives of England, Scotland, Russia, Norway, &c.

*Œuvres Choies pour piano.* Par GEORGES PFEIFFER. London: Augener & Co.

M. PFEIFFER is a man of the world, but never commonplace; he aims at being piquant, and knows how to be so. Sometimes, it must be confessed, he is piquant at the cost of euphony and beauty, but that is only occasionally, and for the most part momentarily. Instances of this sort may perhaps be found in the *Vieux Refrain*, a *sérénade* (Op. 130), the old refrain itself being quaint and pleasing. As to the *Habanera*, *air de ballet*, the other of the two pieces before us, it is a capital composition, full of life, character, brilliance, and delightful coquetry.

*Études Mélodiques pour piano.* Op. 192, Cahier I. Par A. LOESCHHORN. (Edition No. 6,551; net, 1s.) London: Augener & Co.

THESE studies are no pretenders, but really what they call themselves. This statement alone amounts to high praise, but much higher praise may be given to them. The ease, charm, variety, and poetry displayed by the eighteen pieces included in the book are quite wonderful, and are the more wonderful, as the greatest simplicity reigns in them, and an entire absence

of difficulties characterises them. In short, it is a work which must delight all but the dulllest pupils, and, on account of its manifold educational qualities, be regarded with satisfaction by every intelligent teacher.

*Abendstunden.* Six characteristic pieces for the pianoforte. Op. 173. By CORNELIUS GURLITT. London: Augener & Co.

*Jugendfeuer* (No. 5) and *Impromptu* (No. 6) complete the series of which we noticed last month the first four numbers. In the former of the present two pieces (*Con moto, poco agitato*,  $\frac{3}{4}$  F major), a lively, vigorous melody is accompanied by a bass and a middle part that precipitates itself in every bar, with unwearied energy, down the chord-notes. The appropriateness of the title may from this be inferred. In the *Impromptu* (*Poco vivace*,  $\frac{3}{4}$  F minor) a stirring melody is given to a middle part, above it wave up and down semiquaver arpeggios. The middle section, however, has been left out in our description; here the arpeggios cease, and we are enthralled by a fascinating *cantilena* (*dolce e con anima*) of great beauty and expressiveness.

*Anthologie Classique et Moderne.* Standard pianoforte compositions. London: Augener & Co.

WHO could object to the admission into an anthology of classical and modern pianoforte pieces of Handel's *Courante*, A major,  $\frac{3}{4}$ , from the first Suite, and Bach's *Echo*,  $\frac{3}{4}$ , from the B minor Partita? The humour and sprightliness of the *Echo* (No. 81 of the Anthology) and the old-world graces of the *Courante* (No. 82) must successfully appeal to the most modern heads and the most unclassical hearts. But the time when it will be necessary to recommend Bach's and Handel's compositions has happily not yet come.

*Symphony in E flat by Mozart.* Arranged as a pianoforte duet by C. CZERNY. (Edition No. 6,983; net, 1s.) London: Augener & Co.

THIS Symphony in E flat is not the great and famous one, but a three-movement work (*Molto presto*, *Andante*, and *Allegro*) of the year 1773. But Mozart, even when not in a sublime mood, does not fail to manifest his genius. Of this fact the players of the symphony in question may convince themselves; and as the music is very easy, the number of those privileged to acquire this piece of knowledge has hardly any limit.

*Les Œuvres de Arcangelo Corelli.* Livre III. Revues par J. JOACHIM et F. CHRYSANDER. (Edition No. 4,936c; net, 4s.) London: Augener & Co.

THE third book of this edition of Corelli's compositions contains the famous Op. 5, the most popular of his works. It is divided into two parts, of which the first consists of six sonatas for violin solo, and bass and harpsichord (*Sei Sonate a Violino Solo e Violone o Cimbalo*), and the second of Preludii, Allemande, Correnti, Gigue, Sarabande, Gavotte e Follia for the same instruments. These pieces of the second part form six sonatas, but the sonatas in this part are chamber sonatas (*sonate da camera*), not church cantatas (*sonate da chiesa*), like those of the first part. A very interesting feature of this edition is the addition on a separate stave of an ornamented version of the violin part. Dr. Chrysander says on this head in the preface: "To the fourth edition of this reprint [that by Pierre Mortier, of Amsterdam] we owe those additions which give the present edition a special value. Those consist of the ornaments in the Adagios (very expressively called *graces* in English), which are by Corelli himself, for the title of Mortier's edition bears the words, 'Quatrième



## IGNAZ LACHNER'S "SIESTA."

Op. 94. No 1.

Andantino, quasi Allegretto.

Violino. *p*

PIANO. *p*

*mf*

*mf*

*p*

*mf*

*mf*

*f*

*mf*

*f*

*con espress.*  
*dolce*  
*m. v.*  
*pp*

*cresc.*  
*cresc.*

*p* *mf* *mf* *p*  
*p* *mf* *mf* *p*

*m. v.* *rit.*

This musical score is for a piano and violin duo. It consists of six systems of music. The first system includes the tempo marking 'con espress.', the character 'dolce', and the movement 'm. v.' (moderato vivace). The piano part begins with a pianissimo (pp) dynamic. The second system features first and second endings. The third system includes 'cresc.' (crescendo) markings for both instruments. The fourth system shows a dynamic progression of p, mf, mf, and p. The fifth system continues with p, mf, mf, and p dynamics. The sixth system concludes with 'm. v.' and 'rit.' (ritardando) markings.

*a tempo*  
*m. v.*

*a tempo*  
*p*

*m. v.* *mf* *p*

*1.* *2.* *dolce*  
*m. v.* *m. v.*

*mf* *mf*

*cresc.* *dim.*  
*cresc.*



*m. v.*

*p*

*mf*

*mf*

*Tempo I.*

*ad lib. poco rit.*

*p*

*cresc.*

*cresc.*

*mf*

*decresc.*

*decresc.*

*p*

*pp*

*p*

*pp*

édition, ou l'on a joint les agréments des Adagios de cet ouvrage, composés par M. A. Corelli, comme il les joue.' It is to be inferred that the publisher obtained them from the composer direct, or through the mediation of an artist friend. John Walsh, of London, made use of this enrichment of the favourite work, and published the graces, putting the same observation on the title-page. However, in later editions he left them out." We have derived great pleasure from reading the volume, to which the exquisite engraving and printing have not a little contributed. It may not be superfluous to remark, that though the resources of violin playing have been immensely increased since the time of Corelli, yet violinists may learn much from his works, many things they would not be able to acquire elsewhere.

*Classical Violin Music by celebrated Masters of the 17th and 18th Centuries.* Edited by GUSTAV JENSEN. Book 16: Sonata da Camera for violin and piano by ANTONIO VERACINI. (Edition No. 7,416; net, 1s.) London: Augener & Co.

THOSE who have made the acquaintance of the master's C minor sonata, Op. 1, already published in this series, will not allow themselves to be long kept away from the present sonata in A minor, Op. 3. It is a noble work, thoroughly healthy and chaste. We do not know what to admire more, the slow or the quick movements. There are two of both, the latter being more elaborated than the former. After a *Grave*, C, comes a *Vivace*, C, then follows a *Largo*,  $\frac{3}{4}$ , and the conclusion is formed by a *Vivace*,  $\frac{1}{2}$ . All these movements are in the same key, and none of them is divided into parts. To most violinists, not to speak of other musicians, these compositions of Antonio Veracini's will come as a revelation, and, we venture to predict, as one greatly rejoiced over. Herr Jensen has added another leaf to his laurel crown of arranger and editor.

*The Violist.* A Series of progressive pieces. Op. 13. Book II. By E. KREUZ. (Edition No. 7,636; net, 1s.) London: Augener & Co.

THE tenor player having before the end of the first book got acquainted with all the notes of the first position, the composer has thenceforth a comparatively large scope for his imagination. How admirably Mr. Kreuz has utilised this advantage the second book of "The Violist" cannot fail to show. Were we to affix as many adjectives to the pieces as they deserve (only laudatory ones are appropriate), we should not only exhaust our own stock, but even find it difficult to get a sufficient supply from the biggest dictionary within our reach. We therefore shall confine ourselves to the meagre statement that each and all of the ten pieces are charming—the Lamentation, the Consolation, the Menuetto, the March, the Song without Words, the Scherzo, the Melody, the Gavotte, the Valse, and the Slumber Song.

*Three Legends* for two violins with pianoforte accompaniment. Op. 14. By J. JACQUES HAAKMAN. London: Charles Woolhouse.

THESE three easy pieces are good and useful. The expenditure of imagination and musicianship is not excessive, but the result is wholesome and pleasing. The "Legends" will give pleasure to violinists in the earlier stages of their apprenticeship.

*Caprice, Nocturne, and Serenade* for violoncello and pianoforte. By W. NOEL JOHNSON. London: Charles Woolhouse.

MR. JOHNSON'S pieces are frankly melodious and effectively written for the violoncello. The charge of lack of

distinction may not unjustly be brought against the melody, but otherwise it is well conditioned. We like best of all the *Più lento* of the Caprice, which as a whole, however, seems to us inferior to the Serenade and the Nocturne. This, being a matter of taste, may be disputed, and we shall not insist on it.

*Symphony in C by Mozart.* Arranged for flute (or violin), two violins, tenor, violoncello, and double bass by GUSTAV JENSEN. (Edition No. 7,133; net, 4s.) London: Augener & Co.

THIS symphony in C, one of the lesser in that key, not the "Jupiter," begins with a now energetic, now playful *Allegro vivace*, C, has for its middle movement a serene *Andante di molto*,  $\frac{3}{4}$ , and concludes with an *Allegro vivace*,  $\frac{6}{8}$ , of an irresistible verve and overflowing life. The nature of this fresh and very attractive work fits it extremely well for the treatment it has been subjected to, and for the public it is especially intended.

*Morceaux de Salon* pour violon et piano.—*Gavotte sentimentale* and *Réverie* by W. H. SQUIRE. London: Augener and Co.

NOTHING can be more ingenuously and pleasingly tuneful than the *Gavotte sentimentale*, nothing more delightful than the half-awake romancing of the *Réverie*. Violinists are not likely to look otherwise than with satisfaction on this annexation.

*Sonata pour violoncelle et piano.* Op. 10. Par E. DEL VALLE DE PAZ. (Edition No. 7,673; net, 4s.) London: Augener & Co.

IT cannot be said that this work reveals the same felicity, exquisite daintiness, and *maestria* which distinguish the composer's smaller pieces. On the other hand, the sonata must not be confounded with works that are all effort and nothing else. Nay, it is an aspiration that falls short of its aim, not a mere vain endeavour. When Signor del Valle de Paz composed his Op. 10 he did not possess the selective and formative power of our great classics, but he knew how to spend liberally from his ample store of musical wealth. The sonata, like its composer, is full of music. From the foregoing remarks the reader may gather that, though his æsthetical faculty may in some degree be left unsatisfied, he will on the whole derive a large amount of pleasure from a performance of the work. The sonata consists of three movements—a broad singing *Allegro moderato*, a piquant *Scherzo (Presto)*, and a stirring *Allegro con fuoco*. The last movement, the finale, however, is preceded by what the composer calls a *Cadenza*: it opens with a dialogue between pianoforte and violoncello, after which follows a long regular violoncello *cadenza*.

*Four Songs* for a tenor voice with pianoforte accompaniment. Op. 17. By E. KREUZ. (Edition No. 8,876; net, 1s.) London: Augener & Co.

MR. KREUZ cultivates now in his melody with predilection the popular; in his accompaniments he does this, if at all, for the most part only to some extent. The cleverest and most poetical of the four songs is no doubt No. 2, Longfellow's translation from the German, "Beware" ("I know a maiden fair to see, take care!"). It seems to us that the song, charming as it is, would have gained by a close with the root note in the bass (instead of the fifth) at the end of the verses. No. 4, the setting of Thomas Campbell's "When love came first to us," altogether different from the style of the preceding song, is quite as excellent of its kind. The setting of the same poet's

"When Napoleon was flying" (No. 3) has estimable qualities, but does not number with our favourites. The composer opens his Op. 17 with a setting of Byron's "Parting" ("The kiss, dear maid! thy lip has left, Shall never part from mine"), which, with one exception, deserves nothing but praise. Does not the nature of the subject call for melody of greater softness and more roundness of contour?

*First Lessons in Singing.* By SCOTSON CLARK. (Edition No. 6,789; net, 1s.) London: Augener & Co.

THIS book will be found useful. It begins with some brief information on the stave, notes, clefs, intervals, accidentals, time (notes and rests), and musical terms. Then follow the singing exercises: from 1 to 60 only natural notes occur; after that accidentals are introduced (61-76); then time receives special attention (rests, from No. 90; syncopation, from No. 113 onward); and in conclusion some major and minor scales and some more exercises are given. The exercises have a pianoforte accompaniment.

*Ten Children's Songs.* Op. 196. By C. REINECKE. Tonic Sol-fa Notation. (Edition No. 8,892a; net, 4d.) London: Augener & Co.

THE young sol-faists, for whom this tiny booklet is destined, must be of a very ungrateful or thoughtless disposition if they do not kindly remember in the enjoyment of the delightful little songs Mr. McNaught, the transcriber, and Messrs. Augener, the publishers; for, of course, Reinecke's Op. 196 appeared first in the staff notation and with pianoforte accompaniment. There can be no question as to whether they will or will not enjoy "Evening," "The Swing," "Bun, bunny, rabbit white," "Little Mary," "Three weeks after Christmas," "My Dove," "Johnny and the Echo," "Jack and the Sparrows," "The Rider," and "The Child's Guardian Angel."

*Songs by Mendelssohn.* Arranged for three female voices with pianoforte accompaniment by H. HEALE. (Edition No. 4,268a-f; net, respectively, 4d. and 3d.) London: Augener & Co.

THE arranger has gone for the necessary material to Mendelssohn's Op. 41, 48, and 59, four-part songs for soprano, alto, tenor, and bass. Six of the twelve numbers of the series are now before us—"May Song," "On the Lake," "The First Day of Spring," "The Primrose," "Spring Festival," and "Morning Prayer." They have the master's peculiar serenity of character and lucidity of style, and consequently offer the performers a smooth path. The arrangement sounds well.

*A Servian Serenade* for baritone solo, four-part male chorus, and pianoforte accompaniment. By JOSEF STRITZKO. (Edition No. 4,882; net, 3d.) London: Augener & Co.

THE melody for the baritone solo is of a shape, gait, and complexion that make for popularity. We have a strong objection to hummed accompaniments (the chorus is here a humming chorus)—they seem to us inartistic—but as they have multitudes of admirers, our protest is not likely to make an impression, at least not where it is needed. We predict for the serenade a successful career.

*A Shakespearean Cantata.* Words by TH. H. MCCORMICK, music by HENRY WATSON. London: Forsyth Brothers.

WHATEVER the value of the libretto as poetry—this is not the place to deal with it in this respect—its un-

suitability for musical treatment cannot be disputed. But even if it were as rich as it is poor in lyrical moments, the want of other than formal or intellectual unity would be a terrible drawback to the composer who undertook to set it to music. Only a master endowed with the most luxuriant imagination and having at his command all the resources of his art could hope for some measure of success. What can the musician make of addresses to England, Shakespeare, the characters in his plays, and, worse still, to mere abstractions? As examples take the song:

"Thine eyes that once to Hamlet's face  
Their melting tenderness revealed!"

and the chorus:

"Touchstone, Launce, and Sly appear,  
Bottom, shake thy lengthened ear!"

In short, as a whole the cantata is unsatisfactory; but we think that in a less ambitious form and with more inspiring words the composer will be able to produce acceptable work.

*George Alexander Macfarren.* His Life, Works, and Influence. By HENRY C. BANISTER. London: George Bell and Sons.

MR. BANISTER has done a work worth doing, and in his way has done it well. We cannot better characterise it than by calling it a record of G. A. Macfarren's life, works, and opinions. The author approaches the late Principal of the Royal Academy of Music—who as a composer, teacher, and writer, influenced for so long a period the musical life of England—not as a cold critic, but as a friend and admirer. His friendship and admiration, however, are not of the kind that carries with it blindness to the faults and wild exaggeration of the virtues of their object. The book is full of extracts from contemporary criticisms and the writings of Macfarren. This style of literary composition has its advantages and disadvantages, much depending on the more or less of discrimination in the selection. As to the anonymous press opinions, we should have preferred instead of them Mr. Banister's own. The extracts from Macfarren's writings, on the other hand, are welcome. They are by no means all of intrinsic value, but one is glad to have within easy reach a digest and compendium, as it were, of the chief opinions of so distinguished a man. That Mr. Banister knows how to enliven now and then the pages of his book with an anecdote, and is far from being a partisan who sees only one side of a question, may be proved by the following quotation: "There was no sympathy, I believe, on the part of Mendelssohn, with Macfarren's theoretical views; perhaps it would be more just to say his theorizing habit of mind. The whole thing was distasteful to him. When I related to Macfarren the anecdote of Mendelssohn's reply to an inquirer as to the root of the first chord in the 'Wedding March,'—'I don't know, and don't care,'—he said; 'I never heard that story, but I can quite believe it, for Mendelssohn had such a dislike to all theorizing.' Macfarren's theoretical system—to be hereafter referred to—may have led him to write unusual chords and progressions; certainly it led him to use unusual notation. Mendelssohn did not argue these matters with him, it may well be believed; but, when playing from Macfarren's manuscript, would, on coming to such cases, cry out, in that quick way which is not to be forgotten by those who once heard it: 'Mac, Mac, do you mean this?' On an affirmative answer being given, he would simply say, 'Very well, all right, go on, to the rest of the performers.' This naturally suggests another anecdote. "After his (Macfarren's) animadver-



sions on the 'rules broken,' 'principles violated,' and 'intolerable things introduced' in the volume (of Bach cantatas), it is curious to recall, as I do, the remark once made to me by a musician, that he knew of no composer who had written more ugly music than Macfarren himself; and it was not unfrequently referred to his 'principles' in harmony that he had done so." In addition to the information given in the book, we will quote the notice of the performance of Macfarren's overture "Chevy Chase," at the Leipzig Gewandhaus, on October 26th, 1843, in the *Neue Zeitschrift für Musik*, Schumann's paper: "The composer of the opening overture we meet to-day for the first time, but this first greeting sufficed to make us wish for a closer acquaintance. Beginning with a ringing *fanfare*, the work manifests a youthful, fiery temperament, and an animating, pleasing freshness, so that the hearer is soon won; at the same time it has something pithy, sturdy, and original which gives pleasure. If the composer is still young, as we conjecture, this work enriches us not only with itself, but also with the hope that we may expect from him yet better things." No other work of the composer, however, was ever performed at the Gewandhaus. In conclusion we thank Mr. Banister for his book, and in this, we are sure, thousands of English musicians will join us. Followers and opponents alike must be glad to have this record of G. A. Macfarren; for all who really knew him are at one that in him this country lost a true and single-hearted man of noble aims and unconquerable courage.

*Joseph Wood.* A short biography by his son. London: William Reeves.

THE subject of this short biography requires, we imagine, an introduction to all but a few of our readers. Joseph Wood was born at Crigglesstone, Yorkshire, on March 1st, 1801, assisted his father at farming up to the age of twenty-four, and then went to London in search of a more eventful life. There he was soon attracted by the stage. He put himself under the tuition of the Irish tenor Thomas Phillips, and before long made his *début* as an operatic tenor singer at Dublin. In January, 1828, he commenced a three-year engagement at Covent Garden, offered him by Kemble. Henceforth, till 1845, the year of his retirement, Wood followed his profession with distinction both in this country and in America. He died at Harrogate on September 6th, 1890. His first wife was the better known singer Mary Ann Paton, who created the part of Reiza in Weber's *Oberon*. The most interesting things in this short biography (52 pages) are the passing glimpses we get of the English operatic stage in the third, fourth, and fifth decades of this century. The greater part of the contents of this modestly written booklet appeals only to a very limited public.

## Operas and Concerts.

### ROYAL ENGLISH OPERA.

WE foreshadowed in our last number the event which has had such great interest for English amateurs, the opening of Mr. D'Oyly Carte's magnificent theatre in Cambridge Circus, Shaftesbury Avenue, which event took place on the last day of January with the greatest success. The theatre itself is called the Royal English Opera, and for splendour of decoration and completeness in every department may vie with the grandest opera houses in the world. It is of a similar size to the Lyceum Theatre, and, besides being lavishly embellished not only in the auditorium, but in all the approaches, is admirably planned for musical purposes, the acoustic properties of the theatre being excellent. Such elaborate descriptions have been given that

our readers are doubtless familiar with them, and, of course, all who are interested in English music have paid a visit to witness Sir Arthur Sullivan's *Ivanhoe*, the libretto of which, founded upon the famous novel of Sir Walter Scott, has been gracefully and poetically written by Mr. Julian Sturgis. We shall in a condensed form endeavour to give some of the leading features of the opera and the impression made by a visit since the opening. Briefly glancing at the score as we proceed, we are reminded that the composer dispenses with an overture, twenty-nine bars of an orchestral prelude leading to the rise of the curtain on the home of the Saxon Cedric, in the fortress of Rotherwood. In an accompanied recitative he laments the state of the country under Norman rule, and deplores the absence of his son Ivanhoe, who has been disinherited owing to his love for Rowena. There is a chorus of the guests, and a song from Cedric, when the party is interrupted by the entrance of Isaac the Jew seeking shelter. He is followed by Sir Brian the Templar and De Bracy, and Ivanhoe comes disguised as a Palmer from the Holy Land. The drinking song of Cedric is a characteristic item, and is accompanied by the chorus, Rowena inquiring of the supposed Palmer as to the fate of the knights in the Crusade. The Templar begins to applaud the prowess of the Normans, whereupon the Palmer, no other than Ivanhoe, defies the Templar in a very spirited phrase. The concluding movement is one in which the departing guests sing in chorus, and will remind some hearers of a passage in the *Meistersinger*. Seeking to know more of her lover, Rowena has an interview with the Palmer, and there is a charming duet, in which the heroine expresses her love for Ivanhoe. The act ends with a brilliant pageant, and the tournament with splendid choral effects. Sir Arthur Sullivan has completely caught the spirit of old English music in the second act, the scene between the King and Friar Tuck being delightfully humorous as well as tuneful, the jolly Friar being supplied with singularly appropriate music. The King's drinking song in the Friar's cell is an effective composition, sure to be popular. Friar Tuck's song, "Ho! Jolly Jenkin," is another convivial song, partly founded on an old ballad of the time of James the First. After the lively scene with the King and the Friar, Locksley seeks the aid of the boon companions to rescue the prisoners at Torquilstone. De Bracy offers to release Ivanhoe for the sake of Rowena's hand in marriage, and there are in this act a trio of high merit and a fine baritone solo, in which the Templar gives expression to his love for Rebecca. The legendary song of the witch Ulrica has also considerable dramatic power. The striking duet between the Templar and Rebecca has much of the romantic charm to be found in the duet of the last act of *Lohengrin*. This will be regarded as the finest musical effort of the composer. The prayer of Rebecca, which comes before the duet, is written in an Oriental style, and has great beauty; a sacred phrase from a Hebrew religious service gives a dignified character to this melody. The next act is in the interior of Torquilstone Castle. The wounded Ivanhoe has a pretty ballad, and Rebecca has a solo expressing her hopeless affection for him. Another highly effective scene is Rebecca's description of the storming of the castle. The skill of the composer is displayed here chiefly in the orchestral treatment, the scene being made up of broken phrases for the vocalist, the orchestra supplying the descriptive passages. The sudden change to the tottering and blazing ruins is a wonderful realistic effect, and the final scene, in which the Jewess is tried and condemned to be burnt as a witch for her sorcery in captivating the Templar, is most impressive. The combat between Ivanhoe and the Templar, and the reunion of the hero with Rowena, with a brilliant martial finale to celebrate the entrance of King Richard, brings the opera to a close. So much has already been said of the opera, that we seek only in this notice to recall the principal features. The music will gain, we think, on a second hearing. At least, we have found it so; and now that all the artists are at home in their parts, the performance goes smoothly, and enables us to judge better of Sir Arthur Sullivan's composition. It will add greatly to his fame; and as his first effort in dramatic composition will inspire hopes of still higher efforts in the same direction, musical amateurs must not expect the light and catching fancies of the comic opera. The composer has set himself a grave task, that of upholding English music as applied to serious opera. He has not missed his

mark; and if National Opera in this country is ever to take its place by the side of German, French, and Italian, now is the chance of doing so. In the performance on the opening night, Mr. Ben Davies distinguished himself greatly as the hero, and the Templar had a splendid representative in Mr. Oudin, a fine baritone. Miss Macintyre's beautiful voice and dramatic style gave the utmost importance to the character of the Jewess. Mr. Avon Saxon and others succeeded well; and since the first night a new Irish tenor, Mr. O'Mara, gives promise of becoming a fine singer. The performance of the opera at Berlin this summer is the latest news respecting this important work.

#### MR. MAX PAUER'S RECITAL.

MR. MAX PAUER'S admirable qualities as a pianist were fully tested at his recital, given at Prince's Hall, on the 18th of February. He was unfortunate in having one of the densest fogs of the season, and this to some extent no doubt prevented the attendance being so large as it would otherwise have been. Mr. Pauer's abilities, however, are not likely to be obscured by even a London fog, and his finished and artistic rendering of a variety of selections from the greatest masters of the pianoforte was heard with the greatest pleasure. Mr. Pauer is not to be confounded with the ordinary sensational pianist. In style and execution he approaches the greatest performers, and his reappearance in London will be welcome. It is not the question what an artist plays so much as how he plays, and the rendering of Mr. Max Pauer afforded infinite satisfaction to all who heard him, especially in the selections from Beethoven, Schumann, and Bach. The Toccata and Fugue in F sharp minor of Bach was a treat for the audience, and the Sonata in E (Op. 109) of Beethoven was another most interesting performance. The studies from Paganini by Schumann afforded the player ample opportunities of displaying his technical skill. The Prelude and Fugue (Op. 35) of Mendelssohn was another attractive item. We anticipate that Mr. Max Pauer has only to make himself still better acquainted with English audiences to become one of the most popular pianists of the day. Among the lighter pieces, which were greatly appreciated, were a study of Mendelssohn, a Ballade of Grieg, and a Serenade and Caprice of Rubinstein.

#### PRINCE OF WALES'S THEATRE.

MR. HORACE SEDGER has had remarkable good fortune in producing the new comic opera *Maid Marian*, the music of which is by an American composer M. Reginald de Koven, the libretto also being by an American writer with the truly British name of Smith. *Maid Marian* is one of the most successful comic operas seen in London for a long time. Dealing with the adventures of Robin Hood and his merry men of Sherwood Forest in a somewhat ideal spirit, the story is told pleasantly, and the composer has had the "happy thought" of introducing music of the character of old English glees and madrigals. This kind of music fits the subject exactly, and many of the musical items are gems in their way. They do not imitate the madrigals too closely, but the general style is caught with charming effect. The audience expressed so much delight in the music of the opera altogether that *Maid Marian* will enjoy enormous popularity. There are lively humorous scenes, and the company is peculiarly well adapted to make the most of the work. Mr. Hayden Coffin sings and acts admirably as Robin Hood; a charming new American soprano, Miss Marion Manola, is excellent as Maid Marian; Miss Attalie Claire also sings pleasantly; and Mr. Harry Monkhouse as the Sheriff of Nottingham is delightfully comic. The choruses are well sung, and the opera is put upon the stage with admirable effect. We can speak of this comic opera as one of the most amusing and attractive of any the London stage has presented for several seasons.

#### THE BACH CHOIR.

THIS society, on the 10th of February, performed the two Church Cantatas of Bach and the Concerto in D for violin, two flutes, and strings. The choral work was well done, the Choir being more finished in its execution and fuller in tone than on one or two recent occasions. In the Concerto Dr. Joachim

was the violinist and Messrs. Barrett and Tootill the flautists. We may here remark that when a music-stand is required it is for the purpose of holding the music and not to cause confusion to the performer. Those who are responsible should keep this in mind. Other works of Bach made the concert extremely interesting, and there was a large audience.

#### THE CRYSTAL PALACE CONCERTS.

AFTER the interval devoted to pantomime, music again came to the front on Saturday, February 14th. Schumann's Symphony in D minor, played by the Crystal Palace orchestra, was an item to attract many, and the playing of Herr Stavenhagen also had its share in bringing visitors to the Palace. The fine performance of the Symphony was worthy of the band, which has done so much for good music. The pianist was heard in Beethoven's Concerto No. 2 in B flat, which has not been heard at these concerts for many a year. The player was perhaps less at home than he would have been in music far more difficult. The style is as simple as the earlier works of Mozart. It was in the *Adagio* and the final *Rondo* that Herr Stavenhagen was at his best. For the first time at the Palace the dramatic Overture of Miss Rosalind F. Ellicott, written for the Gloucester Festival of 1886, was played. It is well written, and pleased the audience. Madame Fanny Moody sang the Jewel Song from *Faust* with much effect, although with more effort than seemed necessary. Mr. Charles Manners sang "She alone charmeth my sadness," from Gounod's *La Reine de Saba*, and joined Miss Fanny Moody in a duet from *Roberto*. Mr. Manns exercised admirable control over the orchestra with the best possible results. At the Crystal Palace, on Saturday, February 21st, Lady Hallé was unable to appear; Mlle. Eibenschütz played Chopin's Concerto in F minor and some solos, and, being encored, gave a piece of Scarlatti. Beethoven's Symphony in F, No. 8, was finely played by the orchestra, and the *Tannhäuser* Overture and Sir Arthur Sullivan's *Macbeth* Overture were included. Mlle. Rosina Isidor sang with success.

#### MUSICAL INSTITUTIONS.

THE various Academies, Colleges, and Schools of Music are in full activity. We have attended several Students' Concerts at the Royal Academy of Music, the Royal College, and the Guildhall School of Music, and can testify as to the remarkable progress making in musical culture.

#### THE POPULAR CONCERTS.

FEBRUARY 9th was the occasion when Dr. Joachim returned once more to delight his admirers. The renowned violinist had a welcome which proved that his popularity had in no degree abated, while his playing both in tone and execution was never finer. The opening work was the Trio of Brahms for the violin, pianoforte, and horn in E flat. The freshness of the music, and something also on the score of novelty, caused the trio to be received with enthusiasm. The playing of Dr. Joachim of the violin part was delightful, and he was well supported by Miss Fanny Davies, and the horn player Mr. Paersch. The famous violinist also gave the Romance from his "Hungarian" Concerto with splendid effect, and, in response to an encore, gave one of the Hungarian Dances of Brahms. Miss Fanny Davies was heard at her best at this concert. Madame Bertha Moore sang songs of Schumann and Henschel. Dr. Joachim, on the Saturday Popular, February 14th, gave a magnificent rendering of Bach's "Chaconne." His playing was never greater, and he seemed desirous to show his English friends that he still stood first of all violinists. He was encored, and gave the Andante from Bach's Sonata in A minor. Mr. Max Pauer was the pianist, and played charmingly Chopin's "Allegro de Concert," Op. 46. He was encored, and responded with Field's Rondo *Minuet*. His touch in this piece was as delicate and refined as that of any modern pianist we have heard. Mozart's Quintet in C, and the pianoforte Quartet in E flat of Rheinberger, were items to which ample justice was done. Mr. Orlando Harley was received with much favour in Mozart's "Dalla Sua pace," and

Oliver King's "By Northern Seas." At the concert on Monday, February 16th, Dr. Joachim joined in a Quartet of Beethoven's, and played with Mr. Straus in Spohr's Larghetto and Rondo for two violins, Op. 67, and with Messrs. Max Pauer and Piatti in Mendelssohn's c minor Trio. Rheinberger's Toccata, Op. 12, was a triumph for Mr. Pauer, and, being encored, he played a movement of Beethoven's. Mr. Hirwen Jones was the vocalist at the Saturday Popular Concert, February 21st. The Sextet in B flat of Brahms was heard with the greatest pleasure. Miss Agnes Zimmermann played Beethoven's Sonata in c major, Op. 2, and joined Dr. Joachim in Schubert's Fantasia in c, Op. 159. Mr. Brayton Smith was the vocalist.

#### SIR CHARLES HALLÉ'S CONCERT.

THE last concert was given on the 20th February. The Prince and Princess of Wales were present, and a very large audience. The band was in fine condition. Lady Hallé played Mendelssohn's Violin Concerto in her most artistic manner, and Beethoven's Pastoral Symphony was rendered in exquisite style. Other items were admirably performed, and Sir Charles Hallé was greeted with enthusiasm.

#### VARIOUS CONCERTS, &c.

THE performance of M. Gounod's *Redemption* at the Albert Hall reflected great credit upon the choralsists, who produced a rich and sonorous quality of tone, and executed the choruses with precision.—The concerts of Señor Albeniz have attracted attention; the playing of Señor Arbós, the violinist, of Señor Albeniz himself as solo pianist, and of M. Squire, were features of interest worthy of high commemoration.—The Promenade Concert given at Covent Garden was chiefly remarkable for the combination of wind instruments contrasted with vocal pieces.—Mr. Augustus Harris will open the Royal Italian Opera six weeks earlier this year than last. April 6th is to be the opening night, and the programme promises to be an interesting one.—At least three works of Wagner are promised. *The Flying Dutchman* and *Siegfried* will be comparative novelties to Covent Garden audiences.—Mr. Harris, at the same theatre, besides fancy balls, has been treating lovers of sacred music to oratorio performances. *Elijah* was performed on the 14th with a band and chorus of 600 performers. Miss Anna Williams, Miss Marian Mackenzie, Mr. Edward Lloyd, and Mr. Watkin Mills, were the chief soloists, and Signor Randegger conducted.

#### Musical Notes.

ROUEN has put Paris to shame by the peaceful and extremely successful production of Wagner's *Lohengrin*, which took place on the 7th of February. "On s'attendait à ne pas comprendre, et on a compris, et on a été ému." In short, the work was not only understood, but received with enthusiasm.

THE centenary of Hérold's birthday (January 28, 1891) was celebrated at the Opéra-Comique (Paris) by a performance of the master's *Pré aux Clercs* and the first act of *Zampa*, and by the recitation of a poem, *La France à Hérold*, and the crowning of the composer's bust. This performance of the *Pré aux Clercs* was the 1482nd, the date of the first being December 15, 1832.

THE orchestral rehearsals for Émile Pessard's *Folies amoureuses* began at the Opéra-Comique about a week ago. Massenet's *Esclarmonde* and Delibes's *Lakmé* will shortly be revived.

THERE is now no longer any doubt about Vianesi's leaving the Opéra. The famous Brussels conductor, Joseph Dupont, seems to be regarded as the most likely successor. The directors have engaged Mlle. Sibyl Sanderson, who will enter on her duties in June.

*Jeanne d'Arc*, an historical spectacular piece, by Joseph Fabre, with music by Benjamin Godard, was produced on the 27th of January at the Théâtre du Châtelet. The music, which consists of marches, prayers, ballets, songs of victory, &c., is well spoken of.

LÉON BOURGEOIS, the Minister of the Fine Arts, opened as president of the Commission des Théâtres the discussion. In the course of his speech he pointed out the fewness of the novelties at the Opéra, saying that this institution ought to be a museum of the masterpieces of the musical art, and a permanent exhibition of the new works of French composers. The *Ménestrel* remarks on this that foreign masterpieces, like those of Wagner, Verdi, and Rubinstein, ought to be included.

AT the Eden-Théâtre a new ballet, *La Tentation de Saint Antoine*, by Jaime and Duval, with music by Auvray, has been produced.

NOTEWORTHY items in the programmes of the principal Paris concerts were: Fragments from Louis Lacombe's *Sappho* (based on an elegy of Lamartine's)—"Hymne au dieu Pan," "Complainte des Vierges de Lesbos," "Chanson du Pâtre," "Le lever du soleil," and the Finale —, Saint-Saëns' *Le Déluge*, and the first performance in France (February 22) of J. S. Bach's B minor Mass, at the Conservatoire concerts; Vincent d'Indy's legendary symphony, *La Forêt enchantée* (after a ballad of Uhland's), and Lucien Lambert's overture, *Brocéliande*, at Lamoureux's concerts; and fragments from César Franck's *Redemption* at Colonne's concerts.

SCHUMANN's posthumous mass, Op. 147, was lately performed at the Paris church Saint-Gervais, under the direction of Charles Bordier. One reporter mentions the exquisite religiosity of some parts, and the profound impression the work made on those who had come to hear it. Another reporter describes the mass as being of a beautiful character—expressive and severe rather than brilliant.

L. DÉTROVAT and A. Silvestre have written the libretto of a grand spectacular piece, *La Légende de Faust*, a ballet with solos, duets, and choruses; and have chosen five Prix de Rome to compose the music to it, entrusting the first act to Samuel Rousseau, the second to G. Pierné, the third to G. Marty, the fourth to G. Hue, and the fifth to P. Vidal. The librettists found their inspiration in the ballet libretto which the German poet Heine wrote for the English manager Lumley.

AT the grave of Léo Delibes speeches were delivered by Larroumet, the director of the Fine Arts, Victorin Joncières, Ernest Guiraud, Ernest Reyer, and others. In Joncières' discourse occurred the following words: "A mesure qu'il avance dans la carrière, il progresse sans cesse; avec ses adorables partitions de *La Source*, de *Coppélia*, de *Sylvia*, il transforme la musique du ballet et élève le genre, jusqu'alors un peu inférieur, à la hauteur de la symphonie. Là, il s'affirme du premier coup comme un maître incontesté, comme un chef d'école, dont devront s'inspirer tous ceux qui s'essayeront dans la musique chorégraphique."

THE project of a visit of Lamoureux's orchestra to England has been given up. But, surely, it is a mistake, a misinterpretation of the cause or causes of a regrettable fact, to make the ill-will (?) of the English press against French music responsible for this change of resolution.

AT Nice, Berlioz's *Prise de Troie*, with the addition of a part of *Les Troyens à Carthage*, took the audience by storm, whereas Salvayre's *Richard III.* had only a succès d'estime.

THIS year's first Brussels Concert Populaire was a festival concert, marking the twenty-five years' existence of these concerts. The programme included, besides



compositions by Beethoven, Berlioz, Wagner, and Vieuxtemps (the fifth concerto, played by Ysaye), the sixth symphony by Adolphe Samuel, the founder. The latter conducted his own work himself, the rest was conducted by Joseph Dupont.

AN important sale of musical instruments took place at Brussels on the 17th of February. They were the property of E. Mandolci, of Siena; and consisted of twenty-four violins (by Guarnerius, Guadagnini, Nicola and Antonio Amati, Testore, Grancino, Jacob Stainer, Klotz, Breton, and Meriotte), a treble viol, three violons d'amour, a seven-stringed Italian viola da gamba, a six-stringed German bass viol, violoncellos, lutes, guitars, dulcimers, clavecins, flageolets, flutes, oboes, clarinets, bassoons, bagpipes, &c.

THE most sensational event in the Berlin musical world was the Patti concert on the 6th of February. There were to be two, but indisposition of the *diva* prevented the first from coming off. The concert-hall was crowded, the audience indescribably enthusiastic, and the severest critics acknowledged her supremacy as a vocal *virtuosa*. She was assisted by the pianist Busoni, the violinist Waldemar Meyer, and the flute-player, Gandenberg.—An artistically more important event was the Wagner concert, on February 16, under Klindworth's conductorship, at which was brought to a hearing the master's *Liebesmahl der Apostel*.—The excellent pianist Dr. Ernst Jedlitzka gave an interesting and most satisfactory concert on January 28, playing alone compositions by Chopin, Liszt, Tschaiakowsky, Ljadow, and Kiel, and, with Sauret, Rubinstein's sonata in A minor.—The Royal Orchestra honoured at the seventh of their symphony concerts the lately deceased Taubert by a performance of his overture *Tausend und eine Nacht*, and produced a new symphony (B flat major, No. 2) by von Herzogenberg.—At the seventh Philharmonic concert, Hans von Bülow resuscitated an overture to *Henry IV.* by Joachim, composed in his Weimar period. At the eighth concert, Mlle. Clotilde Kleeberg played Beethoven's C major concerto.—The Joachim quartet were not forgetful of Gade, as the presence of the master's E minor quartet on the programme of their third *soirée* showed.—The pianist Ernst Schaeeling, assisted by the violinist Gregorowitsch and a band, gave a concert, at which he played, besides Rubinstein's G major concerto, one by Litolff.—Of composers' concerts we may mention those of Waldemar Baussner (overture *Prometheus*, symphony in E minor, and *Gipsy Suite*) and the Norwegian Ole Olsen.—Especially *en évidence* among the soloists not yet mentioned were Paderewski, Sarasate, Berthe Marx, and Lillian Sanderson.—Frau Ingeborg von Bronsart's opera, *Hiarne*, was produced on February 14.

THE centenary of Meyerbeer's birthday (September 5, 1791) will be celebrated at the Berlin opera-house by a series of performances of his principal works.

HAMBURG, too has now had a stage performance, or rather several, of Liszt's *St. Elizabeth*; the first took place on the 20th of January. *Santa Chiara*, a romantic opera by Ernst II., Duke of Coburg-Gotha, was successfully revived on the 26th of January. Mascagni's *Cavalleria Rusticana* though it was well received, did not excite an enthusiasm equal to that of the Italians. A programme of a concert given by the Bach Society is interesting enough to be quoted: *Magnificat* by J. S. Bach, *Requiem* for chorus, contralto solo, and orchestra, by Ferd. Thiériot, and *Zeit und Ewigkeit*, a cantata by Martin Blumner.

THIS year's Lower Rhenish Musical Festival will be held at Aix-la-Chapelle, under the conductorship of Capellmeister Schuch of Dresden.

DRESDEN has been treated to a new and an old dramatic work—Mascagni's *Cavalleria Rusticana* and Schenk's *Dorfbarbier*. Both pleased.

AT Munich, too, Mascagni's work has been produced and well received; but a critic thinks that the talent of the composer is as yet undeveloped.

THE dates of this year's Bayreuth performances are as follows: *Parsifal* on July 19, 23, 26, 29, August 2, 6, 9, 12, 16, and 19; *Tristan und Isolde* on July 20, August 5 and 15; and *Tannhäuser* on July 22, 27, 30, August 3, 10, 13, and 18.

*Hertha*, an opera by Franz Curti, well received at Augsburg, has been accepted for performance by the managers of the theatres of Königsberg, Danzig, Riga, Breslau, Altenburg, and Graz.

SOME noteworthy performances: Rubinstein's opera, *Die Kinder der Haide*, at Prague; Berlioz's *Faust*, at Düsseldorf; Félicien David's *Le Désert*, at Mannheim; Mozart's opera, *Idomeneo*, on a concert platform at Elberfeld; and Verdi's *Othello* at Riga.

THE fourth Vienna Philharmonic concert brought a new violin concerto by Graedener, played by Brodski, and Bruckner's not new but revised third symphony in D minor. Both compositions were heartily applauded. The Scotch pianist, Mme. Hopekirk, gave lately a successful concert; and the German pianist, Emil Sauer, ingratiated himself into the good graces of the Viennese. The latest operatic novelty is Raoul Mader's *Die Flüchtlinge*. Strauss has completed his opera, *Ritter Pasman*; but reports differ as to the time when it will be produced.

THE Academy of the Royal Musical Institute of Florence has resolved to celebrate in 1894 the tercentenary of the creation of the lyrical drama. Steps will be taken to combine with this celebration the transportation of Rossini's remains from Paris to Florence, where they will find a final resting-place in Santa Croce. An endeavour will also be made to bring about at the same time the unveiling of the master's projected monument.

MME. TUA, the violinist, has made her reappearance in public at a charity concert in Rome.

ON the occasion of the Columbus celebration in 1892, Morlacchi's opera, *Cristoforo Colombo*, is to be revived at Genoa, where it was first performed in 1822.

IT is said that the publisher Sozogo offered Mascagni 150,000 francs for the complete cession of his rights in connection with his opera, *Cavalleria Rusticana*. The profits already pocketed by the composer are calculated at 200,000 francs. The poet Verga, from whose play the libretto has been derived, is not in the same happy position, and has begun a law-suit against the publisher.

THE centenary of Carl Czerny's birthday (February 21st) has passed unnoticed. The countrymen of a more illustrious, though hardly more useful, musician, Giuseppe Tartini, make sure that the centenary of his birthday (April 12th, 1892) shall be duly celebrated. Subscriptions are now being invited for the purpose.

WE call the attention of all whom it concerns, and especially of the numerous admirers of Mathys Lussy, the author of the *Traité de l'expression musicale* (the title of the English edition is *Musical Expression*), *Le Rythme musical*, and other admirable works, to an excellent, lucidly-written short essay of his on *La Corrélation entre la Mesure et le Rhythme*, which appeared lately in a pamphlet entitled *Académie de Musique à Genève* (Genève: R. Burkhardt).

ON February 3rd died, at the age of 48, the Belgian bass-baritone, Émile Blauwaert.



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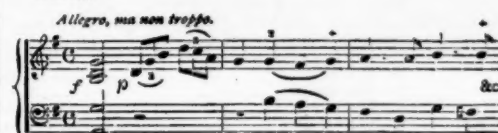
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